Hoax is design. This collection expels utopian prescriptions in favor of agility, ricochet, "faction" and cultural contagion. We are attracted to spatial entrepreneurialism, unreasonable innovation, impure ethical struggles and obdurate problems that continually resist intelligence. We hope to spread rumors that the world has changed-operating with all the guises and none of the disadvantages of truth.

Some True Stories happily swims in these dirty waters with all the other shills, butlers and go-betweens, looking for new points of leverage within the fictions and persuasions that we already have running through our fingers. The artifacts in the room are culled from design offices, commercial showrooms, documentary video, advertisements and informal web networks.

Architecture and urbanism contribute many wrong stories to the mix as they move headlong into the world, propagating forms of polity faster than proper political channels can legislate them. If the world spins around the actions of discrepant characters, architects, as classic facilitators of power, have long had a seat at the table.

Still, the fact that most pigs are wearing lipstick expands an activist repertoire!

Some True Stories is thrilled that two can play at this game. The research collected here considers a dissensus that is less self-congratulatory and less automatically oppositional but potentially more effective (and sneakier). Unlikely or outlying political evidence, with its fickle or underexplored logics, excites feelings of resource-fulness and ingenuity. Here is a large field of mongrel events and category leftovers-butterflies that are not pinned to the board because they do not reinforce expectations.

Change rarely follows sanctioned plot lines. Rather it often pivots around hoax, hyperbole and stray details. These phantom turning points are not easily taxonomized or moralized within orthodox political logics. We expect the right story--an epic binary tale of enemies and innocents--when it is often the wrong story--a little epidemic of rumor and duplicity--that rules the world.

NY 10012

OPENING RECEPTION DECEMBER 23, 2008

NOVEMBER 18 AT 7PM

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AND ARCHITECTURE STOREFRONTNEWS.ORG **97 KENMARE STREET** STOREFRONT FOR ART 212 431 5795 NEW YORK,

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HOAX **HYPERBOLE** STRAY DETAILS **MONGREL EVENTS DIRTY WATERS SHILLS BUTLERS GO-BETWEENS**

IN ALL DIRECTIONS, AND PUT TO ITS OWN USES; IT CAN MOVE THAT STUPIDITY COULD NOT PUT "[THERE IS] ... NO GREAT IDEA

THAT CHARACTERIZE THIS GROUP." COUNTERDECEPTIVE BEHAVIORS SYSTEM OF DECEPTIVE AND MOVERS OF THE EXTRAORDINARY AND CERTAINLY ARE THE PRIME OF THE PREY AND VICE VERSA ARE A MAJOR FACTOR IN THE THESE AGGRESSIVE MIMICS PURPOSE OF PREYING ON THEM. SIGNALS OF OTHERS FOR THE HAVE BECOME SPECIALIZED "CERTAIN AMERICAN FIREFLIES

and Monhuman Deceit (Albany: State University of New York Oh, What a Tangled Web," Deception: Perspective on Human ". 30ATNAVAARIQ A TA SYAWJA

the musical Cinderella "AND BECAUSE THESE DAFT

SI GNA , HTA9 3NO YJNO GNA

HAS ONLY ONE APPEARANCE

THE TRUTH, BY COMPARISON,

ON ALL THE GUISES OF TRUTH.

-Lyrics to Rogers and Hammerstein's "Impossible" from ARE HAPPENING EVE-RY-DAY!" HOPES, IMPOSSIBLE THINGS BNIFDING ND IWDOZZIBFE AND DEWY-EYED DOPES KEEP

Indeed, a new generation of architects is already following Scarano's lead. In Long Island City, queens, the young practice United States Architects is introducing the mezzanine typology to high-rise construction for the first time. In USA's tower, the mezzanine sere joined to preferricated high-end residential units. These are in turn incorporated into a conventional framework of affordable apartments. By occupying the upper half of the double-height space-rechmically not counted as habitable floor area-the prefab luxury "poofs are used to leverage more bulk for affordable housing, in essence inverting the typical ratio of market-rate tower that the developer. Mirax frough, claims will "begin era [sic] of enlightened high-rise construction in Queens and New York City as a whole." To date, the USA design for Mirax has not received the same criticism as Scarano's projects-penhaps because of the developer's politically-astute approach to as a whole." To date, the USA design for this x has not received the same criticism as Scarano's projects-penhaps because of the developer's politically-astute approach to as a whole." To date, the USA design for Thic. And United States Architects F.C. Special thanks to Tamar Kisilevitz, Michael Greenwald, and Yoo Ji-Hyun.

Drawings courtesy of Scarano Architect FLC. Special thanks to Tamar Kisilevitz, Michael Greenwald, and Yoo Ji-Hyun.

Drawings courtesy of Scarano desired the Scaran dabrics embedded with photovoltaic strands are among these. The Jeddak Miccae Itelaible floors and tents were unusual because the epicenter of oil seemed an unlikely place for the most massing these ribe Jedday of the tents has morged with these materials to date. During the height of the Meca Mega-mall to become an lonic conglomerate used in hillboard and bus advertisements.

Some True Stories thanks Storefront for Art and Architecture, New York State Council on the Arts and Male School of Architecture for their support.

KELLER
EXETERING

KELLER
EXETERING

KELLER

KELLER

KELLER

The drawing installed here argues that the ordinary floor is changling the terms of archinary floor is changling to the sand the sale of the sale is interesting to use often dumb and monvalent transport networks, projected designs often depict a complex and responsive new circuity of infrastructure interescritons. The floor drawing of moran bell geddes, larvance Halpini, Geoffrey Jellico or brian Richards. It first appeared in parts on one of the web's popular and tood according networks. Rembers of these networks generously share drawings named, for instance, "winterworks," and not calter day" because there was nothing fluturistic or visionary sould it. Rether, it presented an exthem someday. The drawing, together with its text, was particularly impressive precisely because there was nothing fluturistic or visionary sould it. Rether, it presented an exthermatic elements. Red and the elevator as it is now rehearsed for which the floor is a navigation surface in variouses, jorits and other logistics environments. New automated vehicles read floor graphics and signals for the columns of Le Corbusier's "Domino House" in drawing does not depict a clicked dream of comit-directional movement, but simply an expanded repertors as it is now rehearsed from a mitching des not floors and columns of Le Corbusier's "Domino House" in drawing cound in the autocad exchange networks, this one appears to have been redefined as both structure and drawings found in the autocad exchange networks, this one appears to have been ledinary and signals for works, this one appears to have been ledinary and signals for works, this one appears to have been ledinary and signals and s

GABY BRAINARD & JACOB REIDEL

New York City Building Code

\$[C26-1205.7] 27-751 Minimum dimensions
of habitable rooms.--Habitable rooms shall
have a minimum clear width of eight feet
in any part; a minimum clear area of
eighty square feet and a minimum clear
ceiling height of eight feet.

\$[C26-201.0] 27-252 Definitions.

WEZZANINE.--An intermediate floor between
the floor and ceiling of any space. When
the total gross floor area of all mezzanines occurring in any story exceeds
thirty-three and one-third percent of the
gross floor area of that story such mezzanine shall be considered as a separate
story.

The New York City building code defines "habtable space" as any room with an 8-foot ceiling; that in fact, many buyers will accept ceiling; that are a few inches lower. Brook-clings that are a few inches can do not this gap between the code and the market, and parized if into a building type that has been considered in the borough.

Scarano is peahage best known for the glassy luxuay condominiums that have sprouted throughout Brooklyn's "up and coming" neighborhouds in recent years. These buildings, which stand literally head and shoulders borhouds in recent years. These buildings, which stand literally head and shoulders buyoned the limits allowed by code, While the 'upited Brooklyn rowhouse is three stories buyoned the limits allowed by code, While the 'upited Brooklyn rowhouse is three stories buyoned the limits allowed by code, While the 'upited Brooklyn rowhouse is three stories buyoned the limits allowed by code, While the 'upited Brooklyn rowhouse is three stories of feet-the height of a five story building-to-the height living spaces with mezzanines buyoned by come than mentrow lot. This additional volume comes from Scarano's Scarano's Scarano's seather and has subtracted their square duble' and has subtracted their square the string buyons desire into build bigger than wone collings are pure that show in the same nervo living buyons desire. The result to building segulations and development pressure.

Scarano's shilly to exploit code loopholes has made him popular with development and succeeding the mentand for the firm's buildings are under intrestigation for zohing violations and the setties and the acceptance of the same of the structure of the firm's building segulations and the setties way their actions the spectra the constraints in the design and construction process, and curles by which he operates Repert et the controvers, and the other hand, has turned constraints in t

CAROL RUIZ & SANTIAGO DELHIERRO
The Napo River has been proposed as a means of extending the Amazon to the Pacific to create a trans-oceanic corridor that would bypass the Panama Canal and facilitate a new set of trade alignments for South America.
These new global trade expectations compete for influence with oil exploration, fragile rainforest reserves, and dispersed indigenous communities in a region already packed with myths and political unknowns. The Napo, with its multiple interests, could be the site of business-as-usual or an experiment in leveraging and orchestrating trade-offs between extraction and preservation.

The film, Amazone, interested us because it presents the contradictory stories of these multiple interests in the same sloppy way they are encountered in the field. It tells the story with the original amusement of discovering facts and data that seem to have been hidden from the public. None of the documents, maps and videos can be found in an organized database. Each of them presents just one piece of a growing puzzle.

Booklaunch: Digital Materiality in Architecture Fabio Gramazio and Matthias Kohler (eds.) Lars Müller Publishers

the panels in different configurations, creates a multitude of different possible facades. Now regarded as a contemporary architectural landmark, Storefront's façade is visited by artists, architects and students from architects and students from architects.

Director
Joseph Grima

Programs & Development Officer
Susamnah Bohlke

Producer
Gésar Cotta

Curator-at-Large
Yasmeen M. Siddiqui About Storefront Since 1982 Storefront has presented the work of more than a thousand architects and artists who challenge conventional perceptions of space--from aesthetic experiments to explorations of the conceptual, social and political forces that shape the built environment. Storefront creates an open forum to help architects and artists realize work and present it to a diverse audience in a program that includes an exhibition, film, publication and conversation series. In 1993, Storefront commissioned a collaborative building project by artist Vito Acconci and architect Steven Holl. The project brower that pivot vertically or horizontally to open the entire length of the gallery directly onto the street. The project blurs the boundary between interior and exterior and exterior and exterior and exterior and exterior and

November 20, 2008 at 6.30pm
Participants: Fabio Gramazio, Matthias
Kohler, Lars Müller
Together, Gramazio and Kohler hold the Chair
for Architecture and Digital Fabrication
DFAB at the Swiss Federal Institute of Technology (ETH). Their research focuses on the
exploration of highly informed architectural
elements and processes and produces design
strategies for full-scale automated fabrication by the department's robotic construction
facility.

Gallery location
The gallery is located at
97 Kenmare Street, between
Mulberry and Lafayette St.
Trains: 6 to Spring; N/R
to Prince; B/D/F/V to
Broadway Lafayette
Storefront's programs are
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RESEARCHES IN THE FIELD OF FLEXIBLE TRUTH

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